

AMERICAN ART NEWS.

VOL. VII. No. 23.

NEW YORK, MARCH 20, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Ave. Art Galleries.—Paintings and a fine collection of rugs.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue—Annual Exhibition by "The Ten."

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivardjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

WHO IS HE?

An Associated Press cable from Paris says the police have seized thirty paintings, which bore the alleged forged signatures of Henner, Diaz, Courbet and Ziem. The paintings were destined for sale in New York. The identity of the exporter, who, it is stated, will be prosecuted, has not been disclosed.



"OTHER DAYS AND OTHER WAYS."

By Joseph T. Pearson, Jr.

SALES.

New York.

Anderson Auction Company, 12 East 46th St.—Collection of Oriental art objects, paintings, etc., owned by Mr. John La Farge, March 24-25-26, at 8 o'clock, and March 27, at 2.30 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Ave.—A collection of fine rugs, Mar. 24-25-26-27, at 2.30 o'clock, and American and other paintings, Mar. 25-26, at 8.30 o'clock.

Europe.

PARIS—Hotel Drouot.—Ancient and modern paintings and art objects. The collection of M. Le Comte de L., April 1; M. Henri Bernier, auctioneer.

ROME—Galerie Sangiorgi.—Paintings sculptures, bronzes, furniture, and tapestries. The collection of the late Joachim Ferroni, April 14 to 22; M. le Chev. G. Sangiorgi, auctioneer.

BROOKLYN MUSEUM GETS A GAINSBOROUGH.

Mrs. Caroline C. Hoagland has recently presented to the Brooklyn Museum a painting by Thomas Gainsborough (1727-1788) known as the "Gypsy Encampment," a canvas 44 x 36 inches.

Mr. Algernon Graves, probably the best-known compiler of reference works in London, mentions an old mezzotint copy of this picture done in Gainsborough's lifetime and reproduced in the work on Gainsborough, published by his firm in 1875. The picture is also recorded as having been sold at Christie's in 1895, among other works of the Gainsborough-Dupont sale. The "Gypsy Encampment," so-called, represents an old foreground landscape, with the figures of a young mother and nursing child, a boy carrying faggots, a youth stretched at full length, and a reclining donkey. The coloring is rich, the tone mellow, and the execution of the landscape, remarkably bold and powerful.

LONDON EXHIBITION ABANDONED.

The exhibition of one hundred or more modern American pictures which the Society of American Art Collectors planned to hold in London, and possibly in Paris, during the coming summer, has been definitely abandoned. No gallery that was considered suitable for the purpose could be found in London, and this is given out as the reason for the abandonment of the project.

The regrettable death of Colonel Henry B. Wilson, who was much interested in the project, and was one of the committee on the exhibition, did not of itself affect the plan, as it had been given up before his death. Those who are at all cognizant of the inside workings of the art game as played in New York are smiling over the abandonment of this proposed exhibition on the part of the Society of American Art Collectors, now for the second time. It is whispered in the studios that artistic, and even collectors' jealousies, had more to do with the failure of the proposed exhibition than the lack of gallery space in London.

A number of prominent American artists, it is said, felt that a collection, whose election might be largely influenced by a man whom they consider an aggressive and opinionated, if able, American landscape painter, would not be thoroughly representative of the tendencies of modern American art.

American artists resident in Paris also did not take kindly to the idea of a claimed representative collection of American pictures being shown in that city, in which they would be unrepresented. It is generally felt that the Society of American Art Collectors, as at present constituted, is hardly likely to carry through a successful exhibition of American pictures in Europe, as it is thought there are too many selfish interests involved, and too many irons in the fire.

ACADEMY WINS HOME.

The Senate at Albany on Tuesday, on the plea of Senator Grady, passed his bill amending the New York City charter so that the National Academy of Design may erect a building for exhibition purposes on the site of the Arsenal in Central Park. Senators Agnew, Brough, Rose, Travis, Wagner, Cordts, and Newcomb voted against the measure.

TO STUDY AMERICAN TASTE.

A special cable to the New York Times from Berlin says earnest attention is being devoted in German artistic quarters to the criticism made by American art lovers on the recent exhibition of German paintings in the Metropolitan Museum, New York.

It is reluctantly admitted that a mistake was made in not making the modern school of younger German artists more conspicuous, in accordance with the desire of Americans who have seen the exhibition. The proposal, therefore, is made that in future exhibition selections shall be made by German-Americans, who are thoroughly in touch with what the picture lovers of the United States prefer. Heretofore, as in the case of the present exhibition, selections have been entirely in the hands of the German Government authorities or the societies of German painters.

CHARLESTON (S. C.).

The annual spring exhibition of the Carolina Art Association, always held during March, opened March 1 auspiciously, with an attractive display. There was an informal reception in the rotunda, with a number of the associate members as hostesses.

The artists represented are largely from New York, although Boston, Philadelphia and other cities have a showing.

The pictures are unusually well-hung, and the massing of color so good that the wall-stretch is very harmonious.

Some of the noteworthy canvases are, "Girl With Parrot," by Howard G. Cushing, which occupies the centre of the west wall, and gives a dainty key for the pictures surrounding it.

"Hay-Makers," by Gifford Beal, is a charming bit of painting, fine in atmospheric effect and splendid coloring. "The Laughing Dutch Child," by Robert Henri, and his large picture, "Spanish Gipsy," seem really to breathe. This artist has been represented by one or more of his virile canvases ever since the Gibbes Art Gallery opened.

Dainty in coloring and treatment is "Morning Chocolate," Charles W. Hawthorne's girl in the blue kimono. Leon Dabo's "Sea-Shore Dawn" is lovely and poetical in its pearly mists.

"The Path to the Village," by F. Ballard Williams; William S. Robinson's "Autumn"; Alson S. Clark's "A City Winter," and Paul Dougherty's "Along the Beach," are all delightful pictures of phases of life in the city, the country and the sea-shore.

"Moonlight on the Marshes," by Birge Harrison, a favorite artist with Charlestonians, adds another strengthening tie to their esteem of his work. His picture was recently reproduced in Scribner's Magazine, with "An Appreciation" of Mr. Harrison's work.

A picture, beautiful in harmonious quality and outdoor feeling, is "Two Oaks," by Chauncey F. Ryder. Another canvas, beautiful in color and strong in handling, is "Boulogne Harbor," by Henry Golden Dearth.

Colin Campbell Cooper and Mrs. Cooper are both well represented, and William M. Chase has three pictures, a portrait, a still-life and a landscape, the last the best liked. Robert H. Nesbit's "Eve of St. John" and "October," by James H. Wardwell, in last spring's Academy, are strong and interesting canvases.

Leonard Ochtman's "The End of Winter," and Robert Reid's decorative canvas are both in their characteristic style, and there are many other fine pictures in the collection.

In the south gallery is a collection of attractive small canvases by Walter Goltz, with a wide range of subject—from summer to autumn and harvest fields, and ice-bound winter.

Mr. T. R. Waring, editor of The Evening Post, was elected Corresponding Secretary of the Carolina Art Association at its last meeting to fill the place made vacant by the death of Mr. James E. Murdoch.

BUFFALO.

The paintings by Joaquin Sorolla y Bastida recently exhibited in New York, and which have made such a sensation there, will be shown from to-day until April 10, at the Albright Gallery.

The special exhibition of paintings of French Chateaux, by Alson Skimmer Clark at the Albright Gallery, will close March 28.

ANNUAL ACADEMY DISPLAY.

(Second Notice.)

The awards in the 84th Annual Exhibition of the National Academy of Design, now open at the Fine Arts Galleries, 215 West 57th Street, were not given out in time for notice in last week's ART NEWS. As a whole, they seem to meet with general approval, and some objections raised were withdrawn when the limitations regarding some of the prizes with which the jury of award were hampered, were explained.

The Prize Pictures.

There can be little question of the justice of the award of the Thomas B. Clarke prize for the best American figure composition to Miss Lydia F. Emmett for her composition group, "Play-mates," a most satisfactory and truthful study of childhood, which hangs in the center gallery. The giving of the Inness gold medal for the best landscape in the display to Ben. Foster, for his spacious, feeling and thoroughly well-painted "Early Moonrise," cannot also be questioned. To George DeForest Brush, for his well-known "Family Group," loaned by the Chicago Institute was awarded the Saltus medal for general merit, and again the jury may be commended for their choice. The limitations of the Shaw memorial prize gave the jury little scope, as it had to be given to the most meritorious work by an American woman painter, who had not previously won it. This may explain the choice, A. A. Wigand's "Woman in Blue," which, while not a bad picture, is not a striking one.

The three Hallgarten prizes for the three best pictures, by painters under thirty-five, went respectively to Daniel Garber, for his well-drawn and placed "Blue Horses"; Charles Bittinger, for his good composition, even if it has stiffly posed figures, "After the Ball," and to Ben Ali Haggin, for his graceful and cleverly painted full-length standing female portrait of a woman "Elfrida," one of the best portraits in the display.

Hanging is Good.

It has been said that the hanging at the Academy is either noticeably bad or unnoticeably good, but this year the hanging, especially of the Vanderbilt gallery, is not only noticeably, but surprisingly good and successful. A more distinguished wall than the north wall of this gallery has never been seen in a New York art display, with its fine portraits by Ben Ali Haggin and Lydia F. Emmett to the left, Sargent's portrait of the "Countess Szeshenyi" as a center, and portraits by Ellen G. Emmet, Alden Weir, Irving R. Wiles, and Sargeant Kendall to the right, with intervening landscapes by C. W. Eaton, Wiles' "Quiet Corner," George Hitchcock's "Flower Seller," Paul Dougherty's splendid "Coast Scene," F. B. Williams' rich decoration, Leonard Ochtman's landscape, and Ernest Lawson's and Reynold Beals' landscapes.

Some Notable Canvases.

The Vanderbilt gallery, in fact, as a whole has never been as attractive or held as many important canvases as in the present display. Among the best are Samuel Isham's "Song of the Lark," a half length fancy portrait, refined in treatment, and lovely in expression and color, A. T. Van Laer's strong landscape "October Afternoon," Harry Watrous' exceedingly clever figure work of two smart young tailor-made women gossiping over a tea table, with its appropriate and effective title from the Rubaiyat, "Some Little Talk There Was of Me and Thee," and W. Merritt Post's unusually strong landscape "Clearing Weather."

Among other works which stand out in this gallery from their fellows are E. L. Henry's valuable and historically truthful and characteristic "Afternoon Reception—1760," Antonio Barone's "Carmelina," a low-keyed canvas, which in color and treatment suggests much study of the old Italian masters, Mary Cassatt's well-known and truthful study of childhood, "Children Playing With Cat," William Cotton's decorative nude "Calypso," already noticed and reproduced in the ART NEWS, and William H. Hyde's three-quarter length standing portrait of his father-in-law, the late Bishop Potter, a speaking likeness.

Other Good Works.

Mention must also be made of J. M. Lichtenauer's excellent portrait of Mrs. Walter Scheffel, W. G. Von Glehn's portrait of Mrs. W. T. Emmet, C. W. Hawthorne's well-known and strong figure work, "Return from the Catch," J. Campbell Phillips' admirable fancy female portrait "The Purple Bow"—one of the best works he has yet produced, and Carroll Beckwith's three-quarter length standing portrait of Mr. Samuel V. Hoffman, an unusually fine presentment even for this able painter. Here also are Wilhelm Funk's fancy female head "Jeannie," and his three-quarter length seated portrait of Mrs. John A. Quany, both characteristic works, exceedingly clever in technique, W. L. Lathrop's "Pasture Brook," and Arthur Parton's "Rising Moon," E. W. Redfield's "Boulogne Harbor," and Howard Russell Butler's portrait of Miss N., effective but somewhat hard in color, and especially Irving R. Wiles' dainty and charming figure work "A Quiet Corner."

The Sargent Portrait.

Sargent's portrait of the Countess Szeshenyi, while in no way equal to that of Mrs. Pulitzer, has a certain sweetness of expression, but gives the impression of having been painted without much appreciation of the subject. There are rare refinement and great charm of feeling and color in Alden Weir's half-length portrait "Reverie." Sargeant Kendall's portrait of Miss H. H. is hard and stiff, and a decided falling off from his Academy canvases of recent years. That R. W. Van Boskerck can paint if he wishes is evidenced by his good landscape "On the Loing." F. B. Williams has a rich colored and beautiful landscape in "The Wringleff-Devon" and Alphonse Jonger's shows a very clever and most effective portrait, that of Mrs. George Sheffield.

A portrait of Miss Hollister, by Irving Wiles, and characteristic canvases by William H. Howe, C. C. Curran, Bruce Crane, Walter Palmer, F. A. Bicknell, Bolton Jones, Albert L. Groll—a typical rich colored, beautiful Arizona desert, Robert Reid, Hugo Ballin and Gustave Cimiotti, Jr., are also in this gallery.

Notice of the center and south galleries must be left for another issue.

James B. Townsend.

ATLANTA (GA.).

The Atlanta Art Association has an arts and crafts exhibition in the club rooms at present. The exhibit of handicraft is interesting and instructive, and the collection is composed of articles from the Philadelphia School of Applied Arts and from the Baltimore School of Art and Needlework, while there is a collection of original work done in the mountains of Georgia, which gives the spectator excellent ideas of the work being accomplished in these sections of the State.

Among the paintings to be exhibited at one of the spring exhibitions in Paris will be a head from the brush of Mrs. Cameron Burnside, of Atlanta, who is making a success in her art.

PHILADELPHIA.

The free evening of the Civic Club at the Academy was eagerly attended by business people who were not able to go at any other time. Some 2,300 persons were present, all interested in studying the pictures and voting for the one they liked best. William M. Paxton's "The String of Pearls" received the popular vote. Marie Danforth Page's "Sam and John," and Adelaide Cole Chase's "Portrait of Stanley and Charles Woodward" were the second and third choices, respectively. Last Sunday afternoon, the closing day of the 104th exhibition, the galleries were thronged.

The annual spring exhibition of water colors and pastels opened at the Art Club last week, with the usual "stag" to exhibiting artists and members of the club. Several pictures were sold. "The Sleeping Child," by Alice Schille, was bought by the Art Club. The gold medal was awarded to Charles P. Gruppe for his "Winter at Caledonia," and honorable mention to John R. Connor for "An Old-Fashioned Corner." The jury of award were Leslie W. Miller, Charles E. Dana, Carl Weber, George K. Crozer, and Charles W. Gessler, M. D. The exhibition will continue until April 18.

On first entering the gallery one is pleasantly affected by the harmonious hanging. Each picture is generously spaced. There are 145 works, principally small, but of great variety and interest. Such painters as E. J. Blommers, Hugh H. Breckenridge, Elizabeth F. Bonsall, Colin Campbell Cooper, Emma Lambert Cooper, Charles Warren Eaton, Charles P. Gruppe, Childe Hassam, Augustus Koopman, Addison Millar, Peter Moran, W. Merritt Post, May Audubon Post, E. Taylor Snow, James B. Sword, Mariam Sloan, Harriet Sartain, Alice Schille, D. W. Tryon, Rose Turner, Carroll S. Tyson, Jr., Carl Weber, J. Alden Weir, Fred Wagner, and Heroshi Yoshida are represented.

Charles P. Gruppe's "Winter at Caledonia" has been deservedly given the gold medal. The snow is feathery and flaky, the vermilion muffler worn by the lumberman, the white forelocks of the horses, and the brown dead leaves, which almost rustle, are skillful touches. B. J. Blommer's "The Mid-day Meal" hangs in the center of the wall of honor, a typical Dutch interior of family life.

On each side of this picture are works by Alice Schille, painted with the loose wash technique and warm brown tones of the Dutch school, with a great play of light and shadow, the interest centering chiefly on the faces of the individuals. In "The Sleeping Child," bought by the Art Club, the tender, brooding expression of the mother, and the baby's look of trustful content, have been truthfully depicted. Mention must be made of Elizabeth F. Bonsall's famous cats, "Cold Pieces," which shows a couple of typical barn-storming pussies, surreptitiously making a meal. Benedict A. Osus shows a well handled portrait, "Meditation." Carroll S. Tyson, Jr., also sends portraits, "Jimmy Bond," the head finely drawn, and a sensitive, sympathetic, dignified head of Mrs. Tyson, "My Mother."

D. W. Tryon sends a fine example of his work in "Sunset." A windmill and poplars under a breezy sky, with blurred swamp grass in the foreground, make the effective "Holland Sketch" by Charles Warren Eaton. "The Garden," by J. Alden Weir, is slight and sketchy, therefore the more artistic. Hugh H. Breckenridge has a very effective pastel in red browns called "The Wissahickon." "The Prayer," by Addison Millar, skillfully reproduces the prayer rug and reflections on the surface of the polished stone. E. Taylor Snow's "Mountain Road" shows true color in the sunlight and shadow across a road under the trees.

The Plastic Club opened their annual color exhibition with a private view and tea last week, to continue until April 1, inclusive. The small exhibition this year of 73 numbers has work level with any display anywhere.

Portraits are the chief note of the exhibition. Janet Wheeler, Paula B. Himmelsbach, Johanne M. Boericke, Theodora Burt, Ellen Wetherald Ahrens and May Audubon Post are all well represented.

There is a good showing of miniatures by A. Margaretta Archambault, Hannah Cutler Groves, Hannah R. Kelly, Sarah Yocum McFadden, Elizabeth Ramsden, and Margaret F. Winner.

EXHIBITION CALENDAR FOR ARTISTS.

YE HANDICRAFTERS' CLUB, 296 Lafayette Ave., Brooklyn, N. Y.
Tenth Semi-annual Exhibition of Arts and Crafts.
Works received, Mar. 26.
Opening of Exhibition, Mar. 29.
Closing of Exhibition, April 3.

AMERICAN WATER COLOR SOCIETY, 215 West 57th St., New York.
Forty-second Annual Exhibition.
Works received April 16, 17.
Press View and Reception, April 28.
Opening of Exhibition, April 29.
Closing of Exhibition, May 23.

AMONG THE ARTISTS.

Helen Watson Phelps is building a summer studio at Elizabethtown in the Adirondacks, where she expects to spend the summer.

Elliot Candee Clark returned last week from a visit to Sailorsburg, Pa., where he made a number of late winter sketches and studies.

The Henri School of Art, in the Broadway Arcade, No. 1947 Broadway, has proved such a success that in order to accommodate the overflow of the portrait class it has been found necessary to take in an adjoining studio.

Mr. and Mrs. Charles Frederick Naegele gave a charming musicale and tea at their studio in the Sixty-seventh Street Building on Thursday last. Several children pupils of Miss Genevieve Bisbee, entertained by giving demonstrations of an original method of modern musical education.

Master Charles Naegele, aged twelve, charmed the guests with an extraordinary rendering of Schubert's Impromptu. Mr. Thomas Simpson played March Militaire exceedingly well, and Mrs. Innes Taylor rendered a number of her French songs. Mrs. Frances Day and Miss Evelyn Naegele poured tea.

Among those present were Mrs. George W. Flower, Mrs. Gustave Bauman, and Miss Bauman, Mr. and Mrs. H. Hildebrandt, Mr. and Mrs. Evergood Blashki, Miss Ethel Dunn and Mrs. Esterbrook, whose portrait Mr. Naegele recently painted.

On Tuesday, March 23, a dinner will be given at the Salmagundi Club, at which the following artists will be guests: Joaquin Sorolla y Bastida, Edward Redfield, Gari Melchers and Elliott Daingerfield.

CLEVELAND (O.).

Work upon the proposed Museum of Art in Wade Park, will be started at once if the city council approves an agreement reached between the museum committee on building and the park engineer's department.

This calls for improvements in the park in return for a transfer of land by the city that will enable the museum builders to slightly change the location of the \$1,000,000 structure.

By the transfer of land the building committee will acquire additional ground for the proposed structure. The original reservation for art gallery purposes has been found too small for the big building planned by the architects. With the additional ground provided for in the transfer entrance to the art gallery will be on Euclid Avenue, instead of one of the less important thoroughfares. The architects consider this an important feature.

With the additional land acquired from the city the art gallery will be set in beautiful surroundings. There will be sufficient ground to have a spacious lawn about the building and the new roadways will give far better approaches than under the original plans. It is expected that a year will be consumed in building the gallery.

TRENTON (N. J.).

Results of the voting contest during the Trenton exhibition, recently closed show that David J. Gue's "From the Steamer's Deck" ranked first with the largest number of votes. William L. Lathrop's "Misty Day" and R. M. Shurtleff's "In the Woods" received an equal number of votes, and were second in the race. It is possible that the city of Trenton will purchase Mr. Gue's canvas as the most popular in the exhibit.

DINNER TO W. T. EVANS.

The dinner given to Mr. William T. Evans by the National Arts Club at its club house last week was an interesting and successful affair. Many well known artists attended. Frederick Dielman, president of the National Academy, spoke of the "Early History of American Art"; Frederick Crowinshield, president of the Fine Arts Federation, spoke of the "Later Development of American Art," and Herbert Adams talked on the "Influence of Institutions and Organizations Upon Art Development in the United States." Mr. Frank N. Lawrence, president of the Lotos Club, spoke of the influence of the connoisseur upon the "Art Development of a Country," and John N. Beach's eulogy of "Mr. Evans, the Man," was warmly applauded. Charles R. Lamb presented Mr. Evans with a silver loving cup.

Mr. Evans made quite a sensation in

SOROLLA ON AMERICAN ART.

Joaquin Sorolla y Bastida, the Spanish painter, whose paintings, exhibited up to last week at the building of the Hispanic Society, won the most emphatic popular success ever known in the history of art in New York, in an interesting interview in the New York Times of Sunday, March 14, discoursing on American Art, said:

"I cannot say that I have received any definite impression of your art from this trip of mine to America. You see, I have known it for many years. My first really definite impression was in 1900, at the Paris Exposition of that year. There I was completely amazed at the samples of American art on exhibition, at the excellent naturalism which they showed. I can truthfully say that my admiration for the American section of the exposition was so great that I wished that it was the Spanish section."

"At that time I saw examples of the work of many American artists, among them Sargent, Melchers, Chase, Cecilia Beaux, and Alexander. Ever since—and I may say during the years preceding 1900, too—I have carefully followed the onward and upward march of American art."

"Do you think," inquired the reporter, "that American artists could get sufficient training for their work in their own country, or is it necessary that they go abroad for study?"

"It is good that they should go abroad. Travel is good for everybody."

"But would not study here tend to develop an art with more national characteristics?"

"Not necessarily. Whistler, Sargent, Melchers, and Chase, four very powerful personalities, have transmitted to young Americans the teachings of all that is best in Europe. From that which may be drawn from their work there should arise a purely personal school of painting—that is, as personal as is possible. You must understand that it is really a matter of great difficulty for one thing to be really different from another."

"You Americans do not dress differently from Europeans, do you? Well, it is the same with paintings. Human mentality, if I may put it thus, tends toward unity."

"In a few years," he continued, "I feel convinced that European artists will come to this country to study the work of American artists, just as the latter now go abroad to study the work of the former."

"During my stay here I have felt that I am surrounded by men who are superior to me. Oh, I mean it," he insisted, waving aside reportorial deprecation. "I want to tell you something. You Americans should prepare the ground for this future study of your art by foreigners by acquiring a great number—yes, a very great number—of paintings by American artists. These in a short time will be the basis of careful study by Europeans. The Metropolitan Museum ought to buy many more paintings by Americans."

"Whistler, Melchers, and other American artists cannot be studied here in their own country. Students must go abroad to study them. This should not be the case. Just as students of Velasquez and Goya must go to Madrid, students of Whistler should come to the United States."

"American art is, I think, more solid than European. This is due to the fact that American artists seek the truth. As they have no history back of them, they have no preconceived ideas. They go direct to nature. People in Europe are lost in admiration at the precision and directness shown in the work of American artists."

"Who is the best American artist?" "Sargent," answered the Spaniard promptly. But he balked at telling just why he thought so, fearing that he would get too technical for general comprehension.

"Many say," remarked the reporter, "that the United States, with its hurry and commercialism, presents little chance for artistic inspiration. Do you think that such a contention is justified?"

Señor Sorolla made a gesture of the most emphatic Spanish protest.

"Art is by no means at variance with the modern spirit," he declared. "In fact, the modern spirit is necessary to art at the present time, in order that it may live. Art should not be looked upon as something apart from modern life. It is modern life."

"Unfortunately, indeed, is the artist who thinks that, in order to do artistic work, he is obliged to run away from the noisy world of to-day. The place to find art is in the midst of that world-noise."



PORTRAIT OF MADAME "SOPHIE DE FRANCE,"

Daughter of Louis XV.

By Drouais.

At Bonaventure Galleries.

ARTIST'S FUND DINNER.

The Artists' Fund fiftieth anniversary dinner took place at the Salmagundi Club Monday evening last. As this was the Society's "Golden Jubilee" an especial programme was prepared. Among the guests who spoke were Messrs. Wm. T. Evans, Dr. Alexander Humphreys, S. T. Shaw, Dr. Ferris and Royal Cortissoz. Some eighty persons were present, and Roswell M. Shurtleff, president of the society, expressed himself as much pleased with the growth of the organization and the interest shown in it by all connected with the art movement in America.

Messrs. Evans, Shaw and Humphreys became honorary members of the society by paying \$100 each, and \$5,000 was donated by another guest to the special fund for a home for aged artists.

The menus were elaborate. The lettering was done in gold on large sheets of heavy paper, which folded over charming little water-color sketches, painted by members.

his address, in which he deplored what he called "the present Sorolla craze" by the statement that "the work of the Spanish painter showed evidences of instantaneous photography." A murmur ran around the room after this remark.

SPANISH PAINTER HERE.

Ramon Casas, the Spanish portrait painter, is at the Waldorf, for a brief visit as the guest of Mr. Charles Deering, of Chicago. Señor Casas is a native of Barcelona, and was a pupil of Carolus Duran. One of his best known works is the portrait of King Alfonso XIII on horseback, which won gold medals at exhibitions in Berlin, Munich, Madrid, Barcelona and Zaragos.

While here Señor Casas will paint portraits of Gonzalo de Quesada, Cuban Minister at Washington; Mr. Pinchot, Lady Johnston, Mrs. R. W. Bacon, Mr. and Mrs. William Deering and others. He purposes exhibiting next March the portraits which he has accepted commissions to paint.

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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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THE ART TARIFF.

As we go to press the news comes from Washington that the Ways and Means Committee, in its new tariff bill presented to Congress, has placed works of art, including paintings and statuary, not produced within twenty years from the date of entry, on the free list.

This decision is on the lines of our contention that all earlier art works should be admitted free, although we should have preferred a hundred, or even fifty, rather than a twenty years' age provision. The proposed new tariff, if adopted by Congress, will at any rate minimize the importation of cheap, modern, foreign trash and forgeries, and for this end we have chiefly striven. We shall comment more at length upon the proposed new tariff next week.

ACADEMY'S NEW HOME.

The passage by the State Senate of Senator Grady's bill authorizing the erection by the National Academy of Design of a building for exhibition purposes on the site of the old arsenal in Central Park, makes it appear likely that the old organization will at last secure accessible and adequate galleries of its own. We sincerely hope and trust that there will now be a cessation of the attacks upon the plan, most of which appear to us to be both foolish and sentimental. Of all the projects for permanent galleries for the Academy which have been put forth, this seems to us the happiest, best and easiest of accomplishment.

THE THROWING OF MUD.

An old and worn quotation, "Impotent rage always throws mud," may be commended to the consideration of the self-called "Dr." Kurtz of Buffalo, and his evident new partner and ally, Myron W. Pierce, the paid secretary of the Free Art League of Boston, and manager of its vaudeville department.

This is all that the ART NEWS cares to say in reference to the libellous intimations of these "Downy birds of a feather," in "Dr." Kurtz's personal organ for March.

The gamins evidently fear some coming harm to their little pockets, and oh, how they do squeal!

COLONY CLUB EXHIBIT.

An exhibition of eighteenth century furniture and objects of art, entitled "L'Art dans la Maison," open through to-morrow at the Colony Club, No. 122 Madison Avenue, is remarkable and interesting, and transports one back to that period of daintiness, grace and beauty in art and in society. In the center of the room a large table is laid for a banquet, and at one end of the room the furniture and tapestries are arranged to form a small room. Here are the pieces that grace a lady's boudoir—the work-table with embroidery silks on steel pieces damascened with gold, lent by Miss E. G. Hewitt; an embroidery frame beside the sofa, over which is thrown a gay-colored brocade gown; a powder table with small mirror and toilet boxes, lent by Mrs. J. Woodward Haven; a pair of slippers beside the fire, and a harp of carved and painted wood, with broken strings, lent by Mrs. Abram S. Hewitt; and on a small table a reading lamp—not unlike the German student lamp of to-day—decorated with "The Death of Dido." The well-worn tapestried arm-chairs each side the fireplace, the fan and gloves on a table, and the footstool all bring plainly before one, with a certain pathos, the perfume of those long-past times.

The other end of the room represents the drawing-room, and here are tapestried sofas and chairs and a back-gammon table in marquetry of colored wood, lent by Mrs. C. P. Huntington; a dainty writing desk, on which rest a pair of rock crystal birds on gilt bronze flower branches with tapis lagoli stands, lent by Mrs. Charles B. Alexander.

Other collectors who have loaned rare and beautiful objects are Miss Elsie de Wolfe, Mmes. James Speyer, Walter Maynard, Ogden Mills, Morris K. Jesup, Victor Sorchan, I. Woodward Haven, J. O. Green, M. Orme Wilson, Clyde Fitch and Messrs. Duveen and Baumgarten.

ZULOAGA'S WORKS SHOWN.

The remarkable exhibition at the building of the Hispanic Society of America, 156th Street and Broadway, of the works of the modern master, Joaquin Sorolla y Bastida, and which created the greatest sensation in the art history of New York, is planned in the same building, and due also to the interest, energy and generosity of Mr. Archer M. Huntington, the founder of the Hispanic Society, by an exhibition of a representative collection of works by another contemporary Spanish painter and fellow of Sorolla, Ignacio Zuloaga. This exhibition opened with a private view on Wednesday and following days, and will be free to the public from to-morrow, March 21, through April 11, from 10 A. M. until 10 P. M.

The excitement and interest that the exhibition of Sorolla's works created will doubtless draw large crowds to this coming display of the works of his fellow painter. While Sorolla, not only the most marvellous painter of sunlight and air that the world has ever known, or as Carroll Beckwith, the American artist, well expresses it, "is the only man who has ever been able to squeeze sunlight out of a tube and paint it," is also a portrait and figure painter.

A Figure Painter.

Zuloaga, while not deficient in versatility, is essentially a figure painter, and has been well called "the Spanish Manet." He is not a great colorist like Sorolla, but is almost, if not as fine a draughtsman, and is a wonderful per- rayer of character and expression.

He is, perhaps, the most individual of contemporary Spanish painters, and while it is difficult to exactly trace the influences which have most impressed his art, he owes probably more to El Greco than others of the early Spanish masters. All his work is essentially Spanish in subject, atmosphere and expression.

A Scion of Artists.

The artist came naturally by his taste and ability, for he is a son and grandson of artists. His grandfather, Eusebio Zuloaga, born in 1808, was an armorer, decorator and chiseler, and receiving a royal grant from King Ferdinand II, after a visit for some years to France, opened a workshop at Eibar, near Bilbao in Spain, where he produced many beautiful works in bronze, silver and gold. The son of this old armorer, Placido, the father of Ignacio, was born in 1834, and surpassed his sire, of whom he was a pupil, in the ornamentation and decoration of metal work. Ignacio Zuloaga, the artist, was born at Eibar, July 26, 1870, and is, therefore, not yet 39 years old. His father, strange to say, did not desire him to become an artist, but put him to work at Damascening in which he became proficient. After a visit to Madrid, however, the youth determined upon his vocation, and, favored by his mother, was permitted to study at Rome. From thence he went to Paris where he began to paint when only 19.

Years of Struggle.

Years of struggle followed. In 1890, young Zuloaga showed a canvas in the old Salon, but still failed to sell his works, and went to London, whence from the proceeds of a few portraits, he was enabled to go to Seville. Two portraits in the Champ de Mars Salon in 1893, "An Aged Woman" and "The Dwarf," attracted the attention of a few critics.

A series of pictures painted at Seville called "Espana Blanca," while they attracted attention, were not appreciated by the public. William T. Dannat, the American artist, resident in Paris, saw

their merit, however, and purchased one. The young artist was obliged at this time to become an antique dealer, and, failing in this, actually took up the profession of a toreador.

An Artist Toreador.

He killed no less than 18 bulls while he followed this pursuit, but abandoned it on the plea of his mother. He then went to Segovia, where he painted the remarkable portrait group, "Daniel Zuloaga and his daughters," which exhibited at the Champs de Mars Salon, Paris, in 1899, was bought by the French Government for the Luxembourg Gallery, and brought him, at last, deserved fame. Notwithstanding this success the local jury on the Spanish section of the Paris Exposition of 1900 refused three of the canvases he submitted, owing to the fact that he was more or less of an independent in his art. One of these rejected pictures, "The Eve of the Bull Fight," was purchased three years later, however, for the Brussels Museum, and he soon after sold canvases to the National Museums and Galleries of Budapest, Vienna, Dresden, Berlin, Frankfurt and Bremen. While at the exposition at Düsseldorf of 1904, he was assigned a special gallery, and last year in Barcelona, two galleries were devoted to 34 of his pictures, and three of his canvases were the features of the New Salon in Paris last Summer. He lives at Eibar, where he has a beautiful estate, and where in the garden of his old home, he has built a gallery containing twelve Grecos and several Goyas, among other works.

Striking Works Shown.

The most striking works in the present exhibit are undoubtedly "Vintagers Returning at Evening," with touches of Velasquez and the coloring of Murillo; "The Family of the Toreador Gitan," which has been purchased by the Hispanic Society, the portrait of "Mlle. Breval in Carmen," a most remarkable study of character expression and color; "Les Sorcieres de San Millan; the "Toreadors du Village," a great study of three bull fighters in gay costume; and the portraits of "Mercedes," "Paulette, the Dancer," "Madame Bourdin," "Paulette in Street Costume," "Ma Cousine Candida," and "Esperanza," "Mme. Morineau in Spanish Costume," and the other figure pieces, "The Matador," the "Femmes au Balcon," the "Vielles Maisons a Haro," "At St. Cloud," "A Spanish Beggar," and the great composition piece of "Le Vieux Marcheur." It is possible that the New York art public will find the works of Zuloaga lacking in refinement and delicacy, and also in that touch of human sympathy and tenderness which Sorolla gives to his canvases. But the art of Zuloaga, like that of Sorolla, is great art, and will inspire and thrill.

James B. Townsend.

An Appreciation.

As Christian Brinton well says in his "Modern Artists":

"Essentially a rationalist in feeling, Zuloaga is little concerned with sacred or pietistic themes. He is content to portray man and woman amid the incidental occupations or diversions of quotidian existence. It is thus to Velasquez and Goya rather than to the fanatical realism of Ribera or the more chastened ecstasy of Zurbaran that he reverts in the matter of choice of subject. It is the world of to-day that he sets in motion before the eyes, and to which he adds his brilliant sobriety of tint and frankly effective taste for composition. * * *

"Zuloaga has amply earned the right to depict his country and his countrymen as he may see fit. He is a Spaniard through and through. He has read Spanish character in its most secret and intimate phases, and no one knows better than he that behind the laugh of cigarrera and the defiant bearing of torero lurks a latent diabolism which has not yet been subdued.

LONDON LETTER.

London, March 10, 1909.

A private view was given last week of a number of new gifts and purchases in the National Gallery of British Art. These include some Muller water-color drawings given by Lady Weston, and formerly in her husband's collection, a noble array of drawings by Alfred Stevens, purchased under the terms of the Lewis bequest; lithographs by Mr. Charles Shannon; drawings and etchings by Mr. D. Y. Cameron and Mr. Muirhead Bone, and some Wilkies. Among the curiosities should be noted an exquisite etching by James Smethem, who was among the few modern artists to realize an original post-Leonardo presentation of the "Last Supper." There are also etchings, presumably for the "Germ," by James Colinson and Mr. Holman Hunt. In the same room are hung the Blakes, formerly in the National Gallery.

The Ninth Annual Report of the Artists' General Benevolent Institution shows that 225 of the many applicants have been relieved in sums varying from £10 to £100. To quote the words of the report, "Almost every ill and trouble to which humanity is subject has been the cause of applications, the most frequent being grinding poverty which has come upon men in their old age. In spite of their having made some provision for the future; they had outlived their friends, their work was no longer saleable; their savings were exhausted. In consequence of the universal depression, the position of artists has been worse than in times past."

The death is announced at the age of 89 of Joseph Swain, one of the great engravers of his time, who worked upon all the 2,000 cartoons which Sir John Tenniel drew for "Punch." He ranked with the Brothers Daziel, with Linton, and with Whympster in the power of his craftsmanship. It was Swain who was responsible for the association of Fred Walker with Thackeray. The novelist, objecting one day to the fact that Swain did not engrave his drawings to come out strong like John Gilbert, it was suggested by Swain that the weakness might be in the drawing, and that Walker should be asked to work over the designs. Walker soon struck at this kind of work, and the novelist, agreeing with the proposal that the engraver should make the drawings from the text alone, the result was the fine set of illustrations to "Philip."

Last week at Christie's, a picture so little cared for that it was seen with a large gash down the centre of the face, brought 600 guineas. Ascribed to Beechey, it was identified as a Raeburn. Another picture, considered by its owner as of so little value that it was put in without a reserve, fetched over £2,150. It was a superb portrait by Nicholas Maas of an old lady who figures in more than one Rembrandt.

AMHERST LIBRARY SALE.

A special cable from London to the New York Herald says:

The sale of the second and larger portion of the famous library of the late Lord Amherst, of Hackney, begins on March 24. Those who saw the venerable collector day after day bearing up with wonderful buoyancy as he witnessed the dispersal of his literary art treasures were prepared to see him once again at Sotheby's at the last stage of all in the eventful history of his library, but the collapse which ended in his death has intervened.

The sale of the first portion realized £18,000, apart from sixteen Caxtons privately disposed of for probably nearly double that amount, and this sum is not likely to be exceeded by the larger second portion, which is not so rich in rarities of extraordinary value.

COMING MARTIN SALE.

As exclusively announced in the AMERICAN ART NEWS Nov. 21 last, the collection of pictures formed by the late John T. Martin will be sold at Mendelssohn Hall probably next month. The collection of Mr. Martin has long been known to the dealers and collectors as an especially choice one. It is made up largely of examples, and good ones, of the Barbizon masters and their contemporaries, and later French masters such as Ziem, Schreyer, Degas, Henner, Rico and others. Mr. Martin did not make the mistake of neglecting wholly American painters, and his collection also includes works of Homer Martin, Winslow Homer and others. An opportunity looked for by collectors and art lovers will be the offering at this sale of a completed picture by Charles Bague, whose works are rarely in the auction market, and when they are found are usually sketches. The Bague in the Martin collection is the canvas known to fame as "The Sentinel," once in the John W. Wilson collection, Paris, and sold here in New York at the sale of the Mary J. Morgan collection in 1886 for \$12,300.

RECENT PICTURE SALES.

Cottier-Inglis Sale.

First Session.

A water-color by Mauve, "Returning from Pasture," brought one of the best prices at the first evening's sale of the paintings of Cottier & Co., "sold to facilitate settlement of the estate of the late James S. Inglis," at Mendelssohn Hall, March 11. It went for \$1,275, through Otto Burnet, agent.

The good names in the collection, Dupre, Rousseau, Berne-Bellecour, etc., had not sufficiently interesting examples to bring high prices. The well-known large Corot, "Dante and Virgil," brought the highest price of the evening, \$2,200, going to John Keresey. The pictures brought \$15,205.

Potteries and porcelains of the same estate sold at the afternoon sale, at No. 6 E. 23d Street, brought \$5,971.

Second Session.

Better and larger prices were obtained at the second and final session of the sale of paintings of the late James S. Inglis, March 12. Fifty-eight pictures were sold for \$70,345, which made a total of \$102,270 realized from the dispersal of the artistic property of the collector, including furniture and rugs, which had been sold in the association's galleries in the afternoon for \$11,283.

The highest price, \$9,200, was paid for a portrait of Donna Giovannina Chevra and her son, by Bronzino. C. E. Graham, after keen competition with George A. Hearn, bought "A Girl and Her Dog," by Diaz, for \$9,000.

Other noteworthy sales were as follows:

Freight Boats on the Seine, J. H. Twachtman; W. T. Evans	\$480
Venetian Fishing Boats, W. G. Bunce; J. R. Andrews	470
The Smugglers' Cove, A. P. Ryder; Bryson Burroughs	300
Boats on the Scheid, P. J. Clays; Tooth & Sons	500
The Fan, Antonio Mancini; A. G. Andrews	475
Scheveningen in Winter, H. W. Mesdag; Blakeslee Galleries	420
An Old Farm, Michel; C. E. Graham	600
Rift in the Storm Clouds, Michel; C. E. Graham	1,350
The Bridge, A. P. Ryder; George A. Hearn	525
Italian Peasant Girl, Th. Ribot; Scott & Fowles	400
Le Recourage, L. Mettling; Ralph G. Hall	600
The Curfew Hour, A. P. Ryder; B. Burroughs	560
Outskirts of a French Village, I. Pokitonow; C. M. Williams	400
Shore Scene, A. P. Ryder; A. Morton	430
Moonrise, A. P. Ryder; A. A. Healy	1,000
Study in Black, Whistler; R. T. McKee	400
St. Roche, Tiepolo; C. E. Graham	300
Return from the Chase, Roybet; Ralph G. Hall	750
The Abduction, A. Monticelli; J. R. Andrews	370
Landscapes, with Figures, A. Monticelli; F. B. Pratt	1,050
La Clairiere, A. Monticelli; Otto Bernet (agent)	700
Entree de Village, A. Monticelli; C. W. Kraushaar	675
In the Wood, M. Monticelli; A. A. Healy	725

In the Garden, M. Monticelli; Blakeslee Galleries	750
Unloading the Boat, Raffaelli; W. W. Seaman (agent)	725
Goatherd and Dog, Decamps; R. T. McKee	375
The Wave, Courbet; F. B. Pratt	1,000
Member of the Guard, Couture; Blakeslee Galleries	425
Cattle, Troyon; A. B. Meyers	450
Church in the Valley, Rousseau; A. G. Andrews	425
The Pond, Rousseau; Ralph G. Hall	750
In the Pyrenees, Rousseau; Ralph G. Hall	750
River Below Dordrecht, Daubigny; J. R. Wilson	2,050
The Ocean, Daubigny; George A. Hearn	1,150
Language of the Fan, Lefebvre; Holland Art Galleries	460
Study of Horses, Gercault; James Brewster	3,750
In the Convent, Bonvin; H. W. Marsh	475
The Housemaid, Bonvin; J. R. Wilson	525
Little Miss Gamp, Millais; Knoedler & Co.	6,200
Satyr and Peasant's Family, N. Maes; Eugene Glaesner	460
Portrait Mrs. Hugh Millais; James Brewster	3,100
The Sisters, Ladies Ranelagh and Breton, Sir Godfrey Kneller; Blakeslee Galleries	375
A Waterfall, Van Ruysdael; F. G. Wait	2,800
Venetian Senator, Tintoretto; J. T. Pratt	625
Portrait Isabella d'Este, Marchioness of Mantua, Marmignani; Knoedler & Co.	6,000
A Dutch Cattle Market, Offermans; O. Bernet (agent)	400
Triumph of Flora, A. Monticelli; George A. Hearn	2,000

Julius Oehme Sale.

The sale of a collection of pictures of Mr. Julius Oehme's, at the Fifth Avenue Art Galleries March 11 brought in \$106,980. A few of the highest prices, with names of artists, pictures and and buyers, are as follows:

Messonnier—Flemish Tavern; L. G. Drake	\$1,450
J. H. S. Kerer—Awakening of the Baby; O. D. Ostrom	1,625
Thaulow, Fritz—Springtime, Valley of the Dordogne; A. Filmore Hyde	1,500
Cazin, J. C.—Early Morning, Outskirts of Paris; R. L. Michell	3,200
Harpignies, H.—Souvenir of Cap Martin; D. C. Williams	4,700
Diaz—Hunting Dogs, Fontainebleau; F. G. O'Brien	3,600
Schreyer, Adolph—The Raiding Party; Klackner Galleries	7,250
Israels, Josef—Along the Shore; J. O. Williams	1,800
Bloomers, B. J.—Children on the Beach; C. E. Smedecor, agent	5,200
Daubigny, Charles J.—Summer Day on the Seine; J. Epstein, Baltimore	1,100
Maris, Jacob—The Dome, Amsterdam	9,000
Ziem, Felix—Canal, Venice; J. C. Crawford	8,000
Mauve—Return to the Stable; W. T. Canfield	1,150
Israels, Josef—Rest by the Wayside; C. Glucksman	1,500
Ter Meulen, P.—Shepherd and Flock on the Dunes; E. S. Schmeker	1,000
Breton, J.—Normandy Peasant Girl; H. B. Dennison	760
L'Hermite Leon—At the Spring; C. Glucksman	1,950
Bail, Joseph—Goswops; J. H. Trautman	1,400
Harpignies, H.—Evening on the Loire	1,900
Daguan-Bouveret, P. J. A.—The New Novel	1,450
Daubigny, C. F.—Misty Morning; W. Prichard	3,600
Corot—Morning in the Valley; M. C. Caswell	5,000
Dupre, Jules—Cattle in the Pool	2,500
Dieterle, Marie—Cattle at the Pool; G. M. Lefferts	5,400
Von Lenbach, Franz—Magdalene; G. M. Lefferts	2,400

NEW UPTOWN GALLERY.

Mr. J. D. Ichenhauser, president of the Anglo-American Art Company, of 523 Fifth Ave., has purchased the former home of the late Charles T. Cook, president of Tiffany & Company, at the southwest corner of Fifth Avenue and Forty-eighth Street, and will erect on the site an eight-story structure, to have a fine art gallery.

Mr. Ichenhauser, a prominent collector and dealer of this city and London, paid some \$600,000 for the property, and plans for the projected improvement are now being prepared.

Mr. Ichenhauser says that he has not fully completed his plans, but intends to spare no expense in the construction of the building, the lower part of which will be devoted to an art gallery for his art works.

YERKES GALLERY UNSOLD.

Justice O'Gorman has decided that Martin D. Fink, who purchased in behalf of a syndicate, the Yerkes Art Gallery at Sixty-sixth Street and Fifth Avenue, when sold in foreclosure some time ago for \$277,500, cannot be compelled to take title to the property.

Fink refused to accept the deed tendered him by the Mutual Life Insurance Company, which held the mortgage, because of outstanding equities in the shape of a possible claim of dower by Mrs. Yerkes under the laws of Illinois.

PARIS LETTER.

Paris, March 10, 1909.

The present month is bringing much more business at the Hôtel Drouot than February, which was unusually dull. Last week, M. Lair Dubreuil brought under the hammer the beautiful China collection of Mlle. Leroy, sister of M. Leroy, the well-known antiquary at Versailles. The collection, although not very large, shows exquisite taste.

The sale of the collection of Vicomtesse de Rainneville was fairly successful, a silver coffee pot of the Louis XV period fetching 605 frs., and a canvas by Meissonier, 250 frs.

Old paintings were disposed of on March 2 by M. Sortais, and produced 44,926 frs. A "Sainte Famille," by Fra Bartolommeo made 320 frs., and a German painting of the Fifteenth century, same subject, fetched 800 frs. 210 frs. was paid for an Andrea del Sarto and 430 frs. for a "Tête de Vieillard," by Fragonard. Among the modern paintings, Trouillebert's "Barrage de l'Isle Adam" made 500 frs. and "Nymphes et Satyres," by Wattier, 370 frs.

At a sale by MM. Baudoin and Mannheim, a faience piece, "David et Goliath," was knocked down to M. Bacri for 2,180 frs. It is interesting to note that, at the Yvon sale in 1892, the same piece produced 2,750 frs.

According to M. Haro, 14, rue Visconti, business is fairly satisfactory, and there is a steady demand for paintings of all kinds, ranging from the primitive to the ultra-modern schools.

M. Charles Koekoek, of 12, rue Notre-Dame de Loretto, has just received a beautiful old Indian washing basin, with a water jug to match. He also shows a very fine set of Saxe porcelain, recently acquired, and is expecting from Amsterdam a beautiful old painting, purchased during a recent visit to Holland.

M. C. Brunner, the head of the firm at 72, boulevard de Courcelles, has just returned from a business trip, during which he was able to secure some exceedingly interesting numbers. He shows fine landscapes by Constable and Willcocks, and a fine canvas by Van Goyen. Like his Paris colleagues, M. C. Brunner has great faith in the administration of Mr. Taft, and is looking for a revival of the American art trade for next May.

The Société Nationale des Beaux Arts has just been officially informed by the City of Paris that they may hold their fourth retrospective exhibition in May, at the Palace at Bagatelle. The show will consist of portraits of women who lived under the first, second and third Republics of France.

There are some very good portraits at the "Cercle Artistique et Littéraire," and the exhibition of German painters and sculptors at the Devambez Galleries is an interesting novelty.

Although it would be premature to divulge any names or titles, it is now certain that American artists in Paris will be worthily represented at the coming Salons. At the American Art Association, Phelan Gibb is showing a collection of 120 works of all sizes, and in all mediums which reveals a versatile talent. Mr. J. F. Earhart, of Fernbank, Ohio, has just been authorized by the Art Committee to hold a private exhibition of his works at the same gallery during the last week in March.

F. Frieske and Richard Miller have received a special invitation to exhibit at the Venice Exhibition, where a special gallery will be reserved for their works.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library.**—Modern German and Austrian Sculpture. Illustrations of objects in the Hoentschel collection.
- Bauer-Folsom Co., 396 Fifth Ave.**—Landscapes by L. P. Dessar, to Mar. 24.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Gallery, 7 East 35th St.**—Pictures by Malcolm Fraser and Frank B. Couch, to Mar. 27.
- Cottier Galleries, 3 E. 40th St.**—Pictures by A. Koopman, to Mar. 31.
- R. Ederheimer, 509 Fifth Avenue.**—English and French Prints.
- Grolier Club, 29 East 32d St.**—Bronzes by Barye, to March 27.
- Hispanic Society of America, 156th St., west of Broadway.** Paintings by Zuloaga. Daily (Sundays included), 11 A. M. to 10 P. M. Admission free.
- Knoedler Galleries, 355 Fifth Ave.**—Portraits by J. Mortimer Lichtenauer, to March 27.
- Lenox Library.**—Painter-Lithographs and Lincoln Exhibition.
- Macbeth Galleries, 450 Fifth Ave.**—Pictures by Five American Artists, to April 3.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries, 372 Fifth Ave.**—Annual Exhibition of "The Ten," to April 7.
- National Academy of Design, 215 West 57th St.**—Annual exhibition, to April 17. Admission, 50 cents. Free on Tuesdays and Fridays and Sunday afternoons.
- National Arts Club.**—Annual exhibit N. Y. Ceramic Society.
- Powell Gallery, 983 Sixth Ave.**—Studies and sketches by Frank Fowler, to April 3.
- Pratt Art Club, 296 Lafayette Ave., Brooklyn.**—Annual exhibition Ye Handicrafters, Mar. 29-April 3.
- Arthur Tooth & Sons, 420 Fifth Ave.**—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Bohemian Prints at Library.

The remarkable little collection of contemporary Bohemian prints which was on view during January in the lower hall of the Lenox Library building has again been placed on exhibition there and may be seen during March. These prints have deservedly attracted much attention, for they are of decided interest, both in subject and treatment.

Couch at Clausen's.

Frank B. Couch is showing at the Clausen Gallery, No. 7 E. 35th Street, through March 27, eleven landscapes of American scenes painted at dawn and twilight and in spring, autumn and winter.

While this artist's work is comparatively new to the public, it is of a quality that commands serious attention. He paints with sympathy and appreciation, in a low color key, and gets much that is attractive into his work. The influences of Tryon on his work is of course apparent, but his pictures are not devoid of originality and are not only full of promise, but have present fulfilment.

Koopman at Cottier's.

Augustus Koopman, who is holding an exhibition of some 32 oils and 37 water-colors, which include some 29 color notes and studies, and seven etchings, in the handsome and artistic galleries of Cottier & Co., 3 East 40th Street, has been known for some years as an American painter of unusual force and ability, who has found his subjects chiefly in Europe, and who has painted, as a rule, in low color keys, and produced effective but sombre canvases.

The present display, while it shows no sign of any waning strength in draughtsmanship and composition, is, however, a revelation of the man as a colorist, and a surprise and delight to those who have always esteemed his work, even when, from its sombreness, it did not appeal. For in these oils and water-colors, the painter is revealed as a colorist of rare ability and a really remarkable painter of sunlight and air. Some of his canvases have almost the charm and appeal of Sorolla's work, for through them the wind blows, and in them the blue waters play under keen sunlight. The subjects are mostly found in Venice or rather in Chioggia, in Picardy and at Etaples. It is impossible in this brief notice to detail even the more important examples, but mention must be made of "A Windy Day," "The Plage d'Ete," the "Stormy Weather," the "Bathing Hour," "After Glow," and "Summer Beach," and among the water-colors, of the "In Wading, on the Beach," "Summertime on Beach," and the "Grand Canal."

Among the figure works, "The Crystal Gazers," and "Portrait of My Daughter, Ellen," are exceptionally good, beautiful in color, well composed, and finely drawn. The display is one of the best "One Man" shows seen in New York in many years, and will greatly enhance the artist's already deservedly high reputation.

Barye Bronzes at Grolier.

The little exhibition of bronzes by the great Frenchman Barye, at the Grolier Club, will continue through March 27. The display has been made with evident knowledge, and taste and care were exercised in its arrangement. It contains some of the very best examples of the great animal sculptor's work, and that his anatomical knowledge of the human form as well as of animals was remarkable, is evidenced by the little figure "Juno," and the splendid group, "Theseus Fighting the Minotaur." Here are the well-known studies of the "big cats," perhaps the best ever made, "The Lion and the Serpent," "Panther Reclining," and the "Two Lions Walking," and the splendid "Listening Deer" and "Tiger Overpowering Stag." Animal as well as art lovers should never neglect a Barye exhibition.

Works by Henry Clews Jr.

In the large upper gallery at Knoedler's, Henry Clews, Jr., is showing two full-length standing portraits in oil of Messrs. A. Clark Robinson and Mario Guardibassi, the well-known baritone; two landscapes, two marines and four portrait sketches in oil, and two landscape sketches in water-color. The portraits, which are directly and distinctly influenced by much study of Whistler and which are pitched in a low key and painted in grays and blacks, are, while theatrical in effect, cleverly done and full of expression. The landscape and marine sketches have good outdoor feeling, and much refinement of expression in the portrait heads. The artist is certainly versatile, and shows unusual promise.

Sears at Knoedler's.

Taber Sears is showing in the small upper gallery at Knoedler's, 37 water colors from the Mediterranean, and 14 done in Venice. The artist is better known as a mural painter, and his larger works are in the Buffalo Historical Society, and the City Hall and Chemical Bank of New York. He was some years ago a pupil of Howard Walker, Benjamin Constant and Oliver-Merson.

Mr. Sears' work is characterized by much simplicity, charming color, and unusual feeling for the picturesque. He translates also well the sunlight and atmosphere of the sub-tropics. Where all examples are good—unusually good—it is difficult to single out any for individual notice, but perhaps "The Gate of Bab-el-Faes" at Tangier, "The Tower of Gold" at Seville, "The Fountain" at Grenada, "The Port of Algiers," "Amalfi," "The Ponte Vecchio" at Florence, and in the Venetian series the "Forenoon on the Riva," "The Bridge of the Canonica," and "Beneath the Bridge of Sighs," are the best. The noted French portrait painter, Francois Flameng, who is now quietly executing some important portrait commissions in this city, was so impressed with these water colors that he purchased one—an unusual compliment for one painter to pay another.

Dessar at Bauer-Folsom's.

Some ten or twelve recent canvases by Louis Paul Dessar are now on view in the handsome large gallery at Bauer-Folsom's, 396 Fifth Avenue, and will be shown there through Saturday next. The interesting and attractive display was informally opened with a delightful little reception, with a tastefully arranged lunch table for the artists and writers on Sunday afternoon last—an innovation which induced much pleased comment. The art of Mr. Dessar is too well known to heed detailed description, and these recent canvases only confirm the judgment long since passed upon his work by competent critics. He paints from a full color palette, with sincerity and deep poetic appreciation of nature's changing moods, especially at twilight and dawn, and in late spring and early autumn. In the present display he shows unusual versatility, and the exhibition is one of rare charm and attractiveness.

Handicrafter's Club Display.

"Ye Handicrafters" Club of Brooklyn is about to celebrate its tenth semi-annual exhibition. This club is the outcome of a handful of enthusiastic craft makers, who met five years ago to organize themselves into a club, in order to further the advancement of the arts and crafts in their native city. From the first beautiful exhibit shown to the public in the rooms of the Packer Alumnae, the organization has steadily advanced. True, he growth has been slow, as the aim of the club has been to keep its standard far above the reproach of commercialism. No work is accepted for exhibition which does not show the truthful technique of the artistic craftsman. Also, by a rare sagacity its treasury is never depleted, and the gracious hospitality shown in its little artistic gatherings, in its addresses by eminent craftsmen, bespeak a life and prosperity hardly to be equaled in any of the other clubs.

The New York Association, called "The National Society of Craftsmen," was founded some years later, borrowing from the Brooklyn some of its methods.

The coming exhibition will be held at 206 Lafayette Ave., in the home-like parlors of the Pratt Art Club, from March 29 to April 3, from 10 A. M. to 10 P. M. Those interested will be welcome by the members in charge.

ANNUAL EXHIBIT OF THE TEN.

The welcome harbinger of spring is always in the annual display of "The Ten American Painters," who for the twelfth time are holding their exhibition, and again this year at the Montross Gallery, No. 372 Fifth Avenue. The exhibit, which opened on Wednesday, will remain open through April 7, and will be visited as always, not only by the admirers of the painters who form the noted organization—this year nine in number, for Edward Simmons is unrepresented—but by art lovers in general who desire to keep in touch with the development and tendencies of modern American painting.

There are 22 pictures in this year's display, five less than last year, and of these J. Alden Weir, who only sent one example last season, has seven; Childe Hassam, four; Frank W. Benson, three; William M. Chase and Robert Reid, two, and Joseph DeCamp, T. W. Dewing, Willard L. Metcalf and Edmund C. Tarbell, one each. The exhibition as a whole is, of course, most interesting, attractive and important, but it has a certain unevenness of merit, due, perhaps, to the comparatively small representation of some of the stronger men, and for this reason also, it is not as satisfying as was last year's display.

Clou of the Display.

Joseph DeCamp, who last year sent three canvases, one of which, "The Guitar Player," was the clou of the exhibit, shows again this year, what is in some ways the "star" picture of the exhibit, "The Blue Cup," a three-quarter length standing portrait, if I am not mistaken, of the same handsome young woman, who was the model for last year's splendid canvas. The figure is splendidly drawn and posed, and has again that sense of life which this able painter gives to his sitters, but, like last year's canvas, the flesh tones seem too hot. The accessories are splendidly painted, the still-life work of the objects on the table being remarkable.

Hassam, Dewing and Benson.

Of the four examples shown by Childe Hassam, "The Music Room," a good interior with figure, and "The Black Hat" are the best. He shows, of course, one of his characteristic "Summer Idyls," a charming study as ever of light and air, but marred by stiff and wooden nudes.

From T. W. Dewing comes "Yellow Tulips," loaned by Mr. Charles L. Freer, a typical and beautiful example of his refined and delicate art—the female figure less angular than usual.

Frank W. Benson sends three outdoors with figures, all characteristic, with little of novelty—one, "Summer Afternoon," too hot in its sunlight in the faces in the foreground.

Reid's Good Pictures.

From Robert Reid comes an effective and appealing landscape, "Wild Irish," the title of which tells its own story of tone and color, and an altogether lovely half life-size female figure, "The Yellow Flower," again a characteristic and charmingly decorative piece of color.

"The White Veil," by Willard L. Metcalf, is a strong winter landscape which runs the lamented Twachtman very close, and Edmund C. Tarbell sends another of his series of modern Vermeers, "Girl Reading," unfinished, but quite up to the standard of its fellows.

From William M. Chase come a typical still-life, "The Windmill Etching," and a vigorous and impressive sketch of a boy's head.

Weir's Fine Show.

The largest contributor to this year's display is J. Alden Weir, with six landscapes, one, "Pan and the Wolf," with figures, and a striking figure-work, "The Peacock Feathers." Of the landscapes, "A Corner of the Field," with charming sunlight effect, is the best, to my mind, but there breathes from them all that refinement and appreciation and sympathy with nature, that delicacy of color, and tenderness of sentiment which characterize this able painter's work. The lesson of "The Ten" is again, this year as ever, one of hope, of life and of promise.

James B. Townsend.

WITH THE DEALERS.

At the Kelekian Galleries, 275 Fifth Avenue, there have recently been received some Italian Renaissance Embroideries, Egyptian bronzes, and some exceptionally fine Fifteenth Century Persian velvets.

At the Scott & Fowles Galleries, 295 Fifth Avenue, there are now shown among other interesting canvases the fine example of Millet, "Sheep Shearing," recently secured by the firm at the Graves Sale for a customer, a large interior with figures by Jacob Maris, an unusual example, a large and important single figure portrait by Josef Israels, really a modern Rembrandt, and a luminous, sunny, little landscape by William Maris. This house will move to its new and handsome galleries at 590 Fifth Avenue, between 47th and 48th Street on the west side, which is being decorated and arranged by Cottier & Co., about May 1.

At the Schaus Galleries, 415 Fifth Avenue, a recent large and important canvas by Charles Schreyvogel, "The Fight for Water," is now on view. This is a most dramatic composition, and perhaps the best the artist has yet produced. In the artistic small upper gallery overlooking the private park, and which is one of the most delightful art rooms in New York, Mr. Schaus is now showing a small and exceedingly careful and well-chosen selection of cabinet examples by the Barbizon masters, so superior in quality as to be truly a collection of artistic gems. In these later days, when the outpost of Barbizon pictures of exceptional quality is so small, it excites surprise to find such a display. There are three Dupres, all thoroughly characteristic, a most luminous and beautiful chicken piece by Jacque, two rarely good examples of Daubigny, and unusual and typical examples of Diaz, Corot, Troyon, Rousseau and Van Marcke. Mr. Schaus is indeed to be congratulated upon this most delightful and refreshing exhibit.

Mr. Louis Ralston has returned to his gallery, 431 Fifth Avenue, from Boston, following an extensive tour in the West.

Mr. Emil Sperling, of Kleinberger & Co., of Paris, sailed on La Provence on Thursday, after an all too short and most successful visit to New York and Montreal, during which he disposed of all of a selected number of important canvases. Mr. Sperling made many new friends on his visit, and will be welcomed here again. He expressed himself as much pleased with the artistic taste of the American public.

Next week will be a busy one at the Fifth Avenue Art Galleries, 546 Fifth Avenue, where, following an exhibition, there will be a sale on the afternoons from Wednesday until Saturday inclusive, of a collection of fine rugs, and on the evenings of Thursday and Friday, March 25 and 26, of the collections of paintings, principally by American artists, formed by Jerome Eisner, Lester and E. Sutcliffe.

The fact, proved in several recent important picture auctions, and from some reported private sales, that the work of the French master, Decamps, is steadily appreciating in value, imparts interest and importance to a remarkably fine and superior example of this painter, thoroughly characteristic in every way, and which has recently come to the possession of Mr. James P. Silo, and is held by him for private sale.

At the Knoedler Galleries, 355 Fifth Avenue, an exhibition of portraits and other works by J. Mortimer Lichtenauer will open on Monday for one week. In the lower gallery, the exhibition of early English mezzotints, and of selected modern English, French, and American water colors is still on.

At the Macbeth Galleries, 450 Fifth Avenue, there is an exhibition of pictures by five American artists, Blenden Campbell, George B. Luks, Robert Henri, Kenneth Miller and Charles W. Hawthorne, which opened yesterday, and will continue through April 2. Among the many interesting canvases in this gallery, where the remarkable display of works by Charles H. Davis still drew crowds all the week are examples of Leonard Ochtman, Silas Dustin, Birge Harrison, G. A. Thompson, Edward Gay, C. P. Ryder, W. H. Howe, and E. L. McRae, the last a remarkable picture of the new Manhattan Bridge.

LA FARGE COLLECTION SALE.

An art auction of unusual interest and importance is announced for Wednesday, Thursday and Friday evenings and Saturday afternoon next at the Anderson Art Galleries, 12 East 46th St., namely, that of the collection of oriental art objects owned by the eminent American painter, John La Farge. During several years of travel and sojourn in the Orient Mr. La Farge secured a more than usually important assortment of old and modern Japanese books, prints and paintings, carved woods, old potteries and porcelains, bronzes and temple screens, and his well-known taste in matters decorative gives an added value to these objects now to be dispersed. The evening sales will begin at 8 P. M. and the afternoon sale at 2.30 P. M.

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